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little known in Spain. Nor, indeed, it may be added, is this ignorance of Vives confined to Spain. It is pleasant to note that in the domain of poetical criticism attention has again been called to the importance of Vives by an American scholar. Of Vives, 'che fu amico de Erasmo e del Budé e in certo modo meglio d'essi datato di animo aperto alle idee generali,' he says :

"I suoi principali contributi alla teoria poetica si possono trovare nel *De Causis corruptarum artium*, lib. II, cap. 4; nel *De Tradendis disciplinis*, lib. III, cap. 5; nel *De Ratione dicendi*, lib. III, capp. 7, 8; e nel breve dialogo *Veritas fucata sive de licencia poetica* (1522) che tocca uno dei più fecondi problemi estetici del Rinascimento—quello della verisimiglianza poetica—in una discussione fin dove fosse consentito al poeta di allontanarsi dalla verità. Nè è a credere che fossero questi soltanto i luoghi, nelle opere sue, che interessano la storia della critica."—Spingarn, *La Critica Letteraria nel Rinascimento*, Bari, 1905, p. 140.

This point is, in fact, discussed at length by Sr. Bonilla, whose work shows great critical acumen and a vast wealth of learning. Let us hope that his long and arduous labor may not have been in vain and that it may serve to rehabilitate this much neglected humanist, whose achievements place him in the front rank of the scholars of his time.

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CORRESPONDENCE.

JOHN HEYWOOD'S *The Play of the Weather*.

To the Editors of Mod. Lang. Notes.

SIRS :—I wish to point out a passage in Lucian's *Icaro-Menippus* which might, perhaps, have suggested to Heywood his *Play of the Weather*. Menippus, by means of his artificial wings, having arrived in heaven, is being entertained by Jupiter :¹

"With this and such-like chat we passed away the time, till we came to the place where the petitions were to be heard : here we found several

holes, with covers to them, and close to every one was placed a golden chair. Jupiter sat down in the first he came to, and lifting up the lid, listened to the prayers, which, as you may suppose, were of various kinds. . . . One sailor asked for a north-wind, another for a south ; the husbandman prayed for rain, and the fuller for sun-shine. . . . One petition, indeed, puzzled him a little ; two men asking favors of him, directly contrary to each other, at the same time, and promising the same sacrifice ; he was at a loss which to oblige ; he became immediately a perfect Academic, and like Pyrrho, was held in suspense between them."

JOSEPH QUINCY ADAMS, JR.

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A CURIOUS SLIP IN WIELAND.

To the Editors of Mod. Lang. Notes.

SIRS :—I have never seen any mention of a strange slip made by Wieland in the eighth canto of the first book of *Der neue Amadis*. In the first edition (Leipzig, 1771, page 229), the reading is :

Dergleichen in Gegenwart
Der Damen zu thun, ist eine Sache,
Die Launcelot Gobbo an seinem Pudel sogar
Unhöflich fand.

The foot-note to this says : "Launcelot Gobbo. Seh. *The two Gentlemen of Verona*, die beyden Edelleute von Verona, ein Lustspiel von Shakespearn." In the edition of 1794 the mistake is repeated, only the spelling is changed to Lancelot and the reference to act III. with the quotation from the T. G. V. is given. Gruber (in the edition of 1824) repeats the whole note and adds a W. to show that it is Wieland's. Wieland was obviously thinking of Launce in the T. G. V. whose remarks [in act IV, sc. 4, not 3] he quotes, and has confused him with Launcelot Gobbo in the M. V. The *Amadis* was completed after Wieland's period of Shakspeare activity, and so the slip is all the more interesting. Wieland's memory failed him, however, both as to the play and then later as to the act in which the servant soliloquizes.

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¹ The translation is by Thomas Francklin, 1780, vol. II, pp. 224-5.